ADVERTISING IS…

Advertising doesn't only compete with other advertising for people's attention. It also competes with everything online, in print, on television, and everywhere else, with the best entertainment and information available. To effectively reach the right audience, to reach people where they spend the most time and where they value brand experiences, advertising has to be relevant, resonate, engaging, and worth their time. Advertising has to start meaningful conversations with people, fire connections, fuel communities, and be shareworthy.

Are you on two or more screens simultaneously? Do you watch TV with your mobile in hand or nearby? Only a few years ago, the heart of the advertising ecosystem was TV commercials—which is advertising that is pushed at people, marketing that disrupts programming. That ecosystem is shifting to a more interactive and mobile-ready model. The change in distribution of advertising messages from print and broadcast channels (TV and radio) to interactive media channels (mobile, social, and web) in turn has changed how advertising creative professionals conceive and execute ideas. It has also changed how we need to prepare, what we need to know, and the required thinking and design skills.

Advertising is . . .

- Starting stories people will coauthor and participate in across media channels

- Service and actions: advertising ideas that benefit people and that people can participate in

- Doing something to benefit society, not just selling more brand product; brands that behave like good world citizens

- Building brand communities and brand advocates and sirens

- Sourcing data to inform useful brand apps, experiences, and platforms

- Mobile first, mobile rich and ready

- Social campaigning that maps back to the brand proposition, how a brand defines itself, the benefit it commits to delivering to you, what it promises. *A brand is a promise.*

The three steps for any brand messaging have not changed:

1. Get people's attention.

2. Keep their attention.

3. Call them to action.

Digital spaces, however, have changed how we get people's attention and engage them. Through offering entertainment, utilities, apps, games, or education, or leveraging YouTube stars, advertisers get people to notice, to pay attention, or to respond by making a purchase or taking an action.

THE PURPOSE OF ADVERTISING

Although advertising channels have multiplied, advertising still serves the same purpose. In a free-market system, advertising promotes one brand or entity over another; raises awareness about social issues and caus-

Most competing brands are of equal quality and have equivalent defining features—that is, they are parity goods or services. For example, most toothpaste brands in the same price category (perhaps even across price categories) use similar ingredients and provide equivalent results. Among parity products and services, effective advertising could persuade you that one brand is better or more appealing than its competition. An ad campaign for a toothpaste brand might convince you that its use would leave your teeth cleaner, brighter, healthier, or your mouth more fragrant than any other. For any advertising to affect you, to call you to action, it has to be relevant to you, and it has to be presented on media channels that will reach you.

In industrialized countries (and, increasingly, globally) advertising is part of daily life and inseparable from popular culture. In many countries, advertising is the one common experience shared by a large, diverse populace. Advertising is a mass media leveler, the pop culture vehicle with which we all come into contact and know—from branded entertainment online to mobile ads to television commercials.

An *advertisement* (or "ad") is a specific message constructed to inform, persuade, promote, provoke, or motivate people on behalf of a brand, entity, or cause. (In this book, "entity" designates commercial companies, government agencies, and nonprofit organizations.) An *advertising campaign* is a series of coordinated ads, based on an overarching strategy and an insight into the audience, connected by voice, design, style, imagery, and tagline (brand catchphrase), where each individual ad in the campaign can also stand on its own.

An *integrated ad campaign* has an overarching strategy and core concept and is conceived and created for audiences using specific media channels and then distributed on those channels. These might include broadcast, print, screen-based media, and out-of-home (OOH), and might include categories such as branded entertainment and content for web or social media, ambient advertising, TV commercials, or innovative media.

BROAD ADVERTISING CATEGORIES

Public service advertising seeks to advance the common good. According to the Advertising Council, an American public service advertising organization (www. adcouncil.org): "The objectives of [public service] ads

iors and stimulate positive social change."

Advertising agencies donate their expertise and time to create public service advertising, commonly called PSAs, in service of a great variety of social causes and nonprofit organizations. At times there is a facilitating organization, such as the Ad Council. According to its website, the Ad Council is "a private, non-profit organization that marshals volunteer talent from the advertising and communications industries, the facilities of the media, and the resources of the business and non-profit communities to deliver critical messages to the American public." The Ad Council produces and distributes PSAs "in issue areas such as improving the quality of life for children, preventive health, education, community well being and strengthening families."

In most countries, media outlets consider PSAs a public service to the community, and therefore they do not charge to run the PSAs on television, radio, or in print. To have more control over PSA placement, however, some nonprofit organizations and government agencies have begun to pay for media time.

Cause advertising, though initiated by commercial concerns, seeks to raise funds for nonprofit organizations or raise awareness on social issues and runs in paid media channels. It is generally affiliated with a corporation and used in part to promote a corporation's public image or brand, unlike public service advertising, which has no commercial affiliation. Common examples of this are brands that support existing causes, such as cancer research, or organizations that partner with brands. For instance, the World Wildlife Fund (WWF) and the Coca-Cola Company joined forces to help protect the polar bear and its habitat. According to the WWF website (http://www.worldwildlife.org/partnership-categories/marketing-partnerships), "WWF engages in a variety of cause marketing partnerships that help drive awareness of, and revenue towards, our conservation work."

In another example of cause marketing, in the early 2000s Dove set out to widen the definition of beauty with a groundbreaking ad campaign. Out of that campaign came the Dove Self-Esteem Project, which was founded "to help the next generation of women grow up feeling happy and confident about the way they look" (www.dove.us/Our-Mission/Girls-Self-Esteem/Vision/). Dove has continued in that direction with campaigns such as the award-winning "Real Beauty Sketches."

Some brands go beyond cause marketing as an integral part of their business models. TOMS, a company that makes shoes and accessories, includes a "One for One" concept in its business model: "With every product you purchase, TOMS will help a person in need."

Commercial advertising promotes brands, companies, individuals, and commodities. Aimed at mass audiences, commercial advertising takes many forms, from single print advertisements to campaigns across media to sponsorships to branded utilities and entertainment. Within the commercial category, there are several subcategories. Consumer advertising is directed toward targeted segments of the general public and includes most of the ads shown in this book. Other types of commercial advertising include business to business (B2B), which is one company advertising to others, and trade advertising, which is consumer-product advertising intended not for the average consumer but for the various entities and experts who influence consumers (for example, health care professionals) or advertising aimed at a specific trade or profession (for example, a publisher's ad aimed at potential authors).

ADVERTISING TAKES MANY FORMS

Branded entertainment was a mainstay during the earliest days of radio and television. Advertisers and agencies developed programs and brought them to the networks. These programs were often named for the sponsors. For example, the NBC network once offered programs such as *The Colgate Comedy Hour*, *Kraft Television Theatre*, and *The Philco Television Playhouse*. *The Texaco Star Theater* began as a radio program in the 1930s and moved to television in the 1940s. Soap operas are another example of brand-sponsored programs; for example, Procter & Gamble sponsored the production of CBS's *As the World Turns*. Being the sole sponsor of a program is very costly, however. That's one reason this model from television's early years gave way to dividing the sponsorship among many advertisers into 30- or 60-second television commercials.

By sponsoring good television entertainment, brands acquired the cachet of the programming. *Product placement*, in which brands are embedded into television or web programs, banks on the same cachet, hoping the viewer associates the brand with the characters on the show or with the likeability of the program itself. Today, branded sponsorship or entertainment also seeks to target a specific audience and endear itself to them by giving them something they want and enjoy. *Branded entertainment* includes original content into which a brand is organically integrated. It can take the form of online programming (including web TV

may feature multiple brands.

For example, the VML agency produced *For the Love of Music* for the Nashville Convention & Visitors Corporation (figure 1-1). *Web Therapy* (episodic branded programming starring Lisa Kudrow) is "brought to you" by L/Studio created by Lexus.

Realizing that the tools to create and share advertising messages are available to the average person and that many people want to co-create, some brands have turned to soliciting advertising created by consumers, called *consumer-generated content,* or *user-generated content* (UGC). For example, Doritos brand snack food started an impressive conversation with consumers through a strategy of co-creation, sponsoring contests for amateur filmmakers to create commercials. (For this kind of advertising to work, brands must recognize and accept that the public has enormous sway over a brand's content anyway—through blogging, reviewing, parody videos, takeoffs, and more.) For Hanes, as part of a campaign for a new line of colorful underwear aimed at millennial women with the goal of getting them to think of Hanes as a fashion brand, agency 360i asked women online, "What color underwear are you wearing?" Women shared their responses through the video "Undercover Color," which drew over 350 million earned media impressions (any publicity achieved that a brand has not paid for but earns, such as impressions created by social sharing, news coverage, reviews, or word of mouth) and lots of data about underwear. "When millennial women think of Hanes, they often think of the brand's comfy fuller-coverage styles. So when Hanes launched a new line of stylish, colorful underwear for young women, they asked us to help bring them out of the comfort conversation and into the fashion conversation," states 360i on Vimeo.

In-game advertising—whether product placement, live billboard feeds, or ads embedded into games—is often well received by appropriately targeted gamer audiences. Research indicates that young male gamers think product placement enhances the reality of the content and game experience.

A *branded utility* is a product created by a brand or sponsor that is ostensibly useful to the audience and generally (but not always) offered free of charge. The branded utility or product should provide a useful or pleasant experience for the user. For example, ColorSnap from Sherwin-Williams enables users to take real-world colors and turn them into paint-color swatches on their smartphones; the Glad Products Company's TrashSmart app finds nearby locations to recycle hundreds of household items, and Vodafone's Pocket Power is clothing that charges smartphones. The tradition of

"Most tourists thought Nashville, Tennessee, was only for country music fans. But in reality, Nashville had evolved into the most diverse music scene in the world. A must-see destination for all music fans. Our challenge was to change perceptions and inspire people to plan a visit. Problem was, Nashville had a low production budget and absolutely no media budget.

So when we realized that some of the biggest rock stars in the world had actually moved to Nashville, we knew if we could get them to help us tell the story of the town's transformation, we would not only have compelling content, but could leverage their huge social followings to promote it.

The Black Keys, Kings of Leon, Ben Folds, The Civil Wars, and 20 other famous artists signed on to be part of the project. Not as paid spokespeople, but simply for the love of the city they call home. The result was a one-hour documentary, *For the Love of Music*.

We tapped into the musicians' 24 million social followers by creating social kits with custom bonus content that the artists posted on their sites, driving people to view the film.

Music sites and blogs took notice, and as the buzz spread, ABC took an interest and offered to air the documentary. What was essentially a 60-minute commercial for the city of Nashville ran as pure entertainment on one of the biggest television networks in the world.

To make it easy for viewers to actually plan a trip to Nashville, we launched a second-screen app to accompany the broadcast premier. The app connected the stories in the film to actual places in Nashville, letting viewers create custom tours of the city inspired by the musicians' favorite restaurants, venues, and hangouts. Then, once in Nashville, it became a personal tour guide, directing them around the city.

For the Love of Music far surpassed any previous marketing efforts by the Nashville Convention & Visitors Bureau. Twenty-four of the biggest names in music starred in and promoted the film to their more than 20 million social followers, for free. It aired on some of the biggest television networks in the world, including ABC, Foxtel, Palladia, and CMT. The film even gave ABC a 38 percent bump in ratings in its on-air debut. It has been talked about in magazines, featured on music blogs, news sites, and even Southwest Airlines' company blog. Since the film debuted, visits to visitmusiccity.com have increased 787 percent and hotel bookings are up 18 percent. Nashville has credited the film with helping spark the biggest tourism boom in the city's history, all without traditional advertising or a dime spent on media."—VML

utilities continue to flourish in a variety of forms, from books to web-based games to mobile apps. Nike+ is a proprietary web platform—a complex branded utility that offers something useful—providing a training system that lets runners easily track and share their running data to a global community operating 24/7.

MEDIA CHANNELS: PAID, OWNED, AND EARNED

Over the years, advertising channels of distribution have multiplied. Now there are many channels, from cable television to mobile web and apps to desktop web.

Paid media includes channels where advertisers must buy space and time. This includes TV, radio, print, cinema, outdoor, direct mail, in-store placement, sponsorships, product placement, banners, paid search, paid ads on blogs and other digital domains, seeded blog posts, and miscellaneous premiums. Even some unconventional media, such as building projections, tear-away postings, and "wild" postings are paid media made to appear as guerrilla marketing (unpaid ads that catch you unexpectedly).

Owned media includes brand-owned media: websites and microsites, proprietary platforms, mobile apps, social media apps, branded retail environments, branded events, social films, games, branded utilities, street and marketing stunts, brand installations, experiential marketing, and more.

Earned media includes word of mouth, fan pages, news and other TV coverage, blog coverage, social media discussions and shares, Twitter mentions, fan works, fan videos, mentions in song lyrics or celebrity mentions, and fan forums.

People are consuming their media through many channels—handheld, wearables, desktop, public screens, besides traditional ones such as TV and print. Media is distributed everywhere—all the time.

What this means is that advertising can pull people in or push itself at audiences. Advertising is pushed at people through conventional channels—television network programming is free because advertising pays for it. Online, we can opt in to advertising, usually branded content or owned media, that we find compelling—it pulls us in. Here are some successful examples of pull marketing:

- Samsung and Jay Z entered into an unprecedented partnership to distribute Jay Z's album *Magna Carta . . . Holy Grail* exclusively to Samsung Galaxy owners, available through an app to one million Galaxy phone

- Agency 360i created a *Game of Thrones* promotional, "Roast Joffrey," appealing to celebrities and viewers alike. The *Games of Thrones* twitter site tweeted: "Welcome to #RoastJoffrey, a disrespectful celebration of his grace and the world's 1st social media comedy roast."

- Agency Deutsch LA teamed with client Pop Secret to offer an app, Perfect Pop, available for free download on iPhones. If you place your phone by your microwave, the app "listens" as your Pop Secret popcorn pops to precisely calculate when it is done. No more burned popcorn. According to *Creativity Online*, although not publicly launched, the app has become extremely popular.

Drew Neisser, president and CEO of Renegade, advocates "marketing as service." In their ideal form, branded utilities provide something useful to people for free. The brand is doing something positive for the consumer or customer. PNC Bank's Christmas Price Index (figure 1-2) is an example of such a utility. (For more on branded utilities, see page 82.)

Environmental branded utilities are useful services that become part of the common environment, such as sponsored spaces. Examples include clean bathrooms in Times Square (sponsored by Charmin), laundries for people affected by disaster ("Loads of Hope," sponsored by Tide), or free charging stations sponsored by a brand. These could even be sponsored activities, such as those created by Red Bull. A website can be a branded utility, too—for example, BabyCenter.com offers information for parents from Johnson & Johnson.

WHO CREATES ADVERTISING

In an advertising agency, a conventional creative team generates ad ideas together. It is typically led by two people: a copywriter, who is responsible for the written advertising components in the form of a tagline, headline, and body copy, and an art director who directs the artistic features of an advertising solution and is responsible for the ad's design, selecting and creating imagery (photographs, illustrations, diagrams, or any graphic elements), and general visual style. This model was Bill Bernbach's brainchild. Bernbach, of Doyle Dane Bernbach (DDB), paired copywriters with art directors. His vision, along with that of his creative teams, produced seminal work during advertising's "Creative Revolution," of the 1950s and 1960s.

FIGURE 1-2

WEBSITE and 3-D TOYS: PNC BANK'S 3-D "GIFT MAKER" CAMPAIGN and ANNUAL CHRISTMAS PRICE INDEX
Agency: Deutsch New York

PNC Bank's 3-D "Gift Maker" campaign brings "the 12 days of christmas" to life for its annual Christmas price index.

Deutsch New York lets consumers create a collection of customizable toys while explaining economic trends.

"Every year, PNC Bank calculates the current costs of each of the gifts in the holiday carol 'The 12 Days of Christmas' and announces the total cost of Christmas in a playful economic report. To celebrate the 30th anniversary of this tradition, Deutsch New York created a campaign called 'Gift Maker,' using 3-D printing.

A French Hen dressed as a bag of french fries?

An innovative and consumer-friendly website experience, the Christmas Price Index (CPI) is used by educators across the country to teach economic trends and . . . price fluctuation to middle and high school students. With that in mind, this site includes a set of customizable toys, with close to 3,000 possible mix-and-match costume experiences, based on the 12 gifts in the song.

Skateboard, snowboard, or skis for your Leaping Lord? Your pick! People were able to build their toys in the online workshop to find out their prices, and then submit toy designs for an opportunity to receive actual 3-D versions of their toy. Twenty-four 3-D toys were designed daily, over the course of 12 days, totaling 288 toys.

'The whole effort, in the end, is about making finances a whole lot of fun,' said Kerry Keenan, chief creative officer at Deutsch New York. 'For five years, we have utilized the latest technology to help make a serious subject interesting. Last year, we were the first to incorporate Google Street Maps into a campaign. This year, we venture into the 3-D space.'

Your Calling Bird can sport a 1980s style cellphone:

Seattle-based graphic design firm Invisible Creature has.designed all 12 toys and their customizable accessories. In conjunction with MediaMonks, a digital production company, which is responsible for the backend technology, bringing the toys to life. The 3-D Printer Experience is responsible for printing all of the toys, and each toy is printed using a MakerBot printer. In addition, each toy is made from sustainable plastics and filament, harvested from a farm outside of Chicago.

'We thought about how we could make economics interesting for kids during the most distracting time of the school year—the holidays. While every kid is different, they all love toys and, in particular, toys they can customize,' said Jeremy Bernstein, EVP, group creative director. 'That got us thinking about the 12 gifts of Christmas and what they might look like as a modern toy collection—one that kids could build in our online workshop and, if they're lucky enough, arrive at their doorstep thanks to the power of 3-D printing.'

The microsite includes several pages of animated gifts, an interactive chart, and an explanation of how the CPI was determined." —Deutsch New York
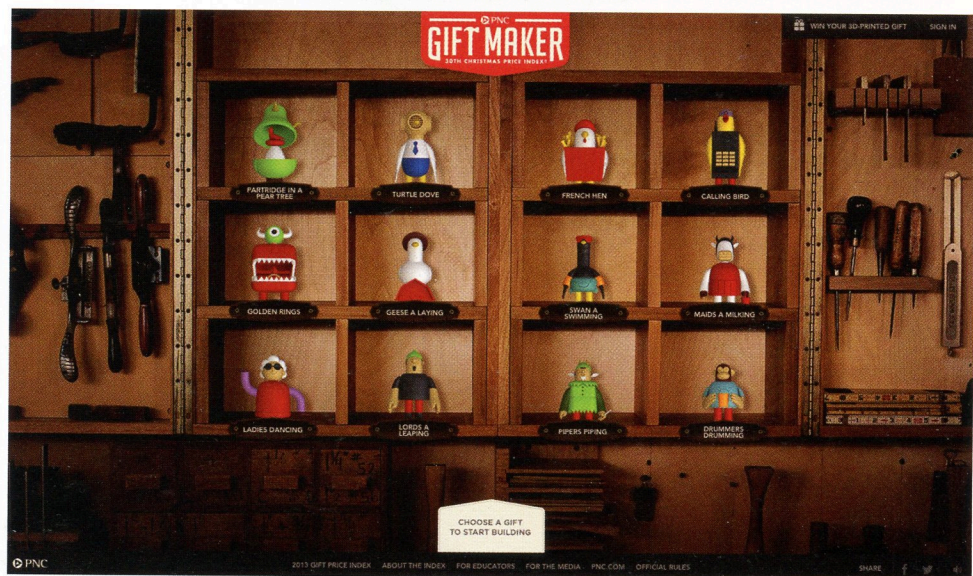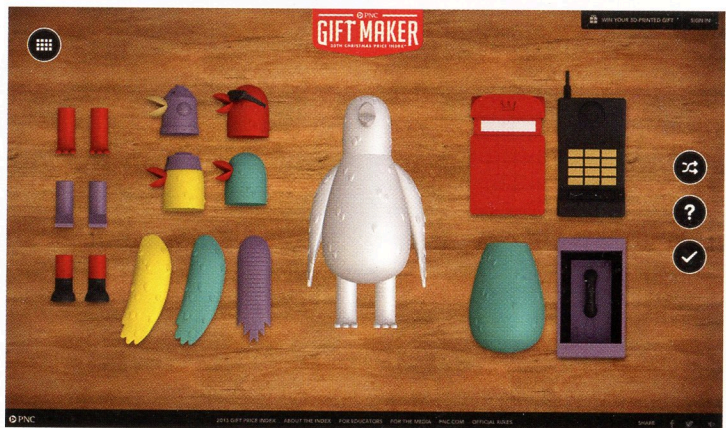
ADVERTISING MEDIA CHANNELS

CONVENTIONAL MEDIA

Broadcast
  Television commercials
    Network
    Cable
  Radio commercials
    Network
    Satellite
    Local

Print advertisements and campaigns
  Magazines
  Newspapers

Branded utilities in print (maps, guides, books, etc.)

Direct mail (printed advertising mailed directly to people)

SCREEN-BASED MEDIA CHANNELS AND FORMS

Websites and micro websites

Web platforms and other owned digital media

Branded digital utilities

Web films, social films

Online interactive content and entertainment

Web commercials

Mobile advertising

Mobile apps

Mobile branded content entertainment

Social media apps

Social media campaigns

Videos made for video sharing websites and mobile, such as YouTube, Snapchat or Vine

Campaigns made for photo sharing websites, such as Instagram

Widgets

Video e-mail

Banners and floaters

Blogs (from web logs)

Vlogs (video blogs)

MoBlogs (mobile blogs)

Ads embedded in video and online games

Digital outdoor/public screens

Digital kiosks

SUPPORT MEDIA

Out-of-home (OOH) (billboards, transit, bus shelters, street furniture, ads in arenas and stadiums, shopping malls, the cinema, etc.)

Posters

Vending machines

In-store
  Kiosks

Installations

Live-feed boards

UNCONVENTIONAL

Ambient

Unconventional or guerrilla media projections on buildings, mobile truck signs, taxi toppers, tear-away wild postings, food truck marketing, influencer marketing, street art performance, nightlife marketing, etc.)

SPONSORSHIP, PARTNERSHIPS, AND BRANDED ENTERTAINMENT

Event sponsorship (live shows, concerts, festivals, sporting events, etc)

Exhibit sponsorship

Competitions and promotional games

Site sponsorship

Television program sponsorship

Product placement in television programs, music videos, films, books, ads, or products embedded in video games or any form of branded entertainment

Sponsored promotions, such as supporting businesses, students, communities

Branded utilities

MISCELLANEOUS

Branded environments

Customer in-store experience

Premiums and other incentives (giveaways)

Calendars

Logo apparel

Novelties, such as pens, mugs, etc.

Typical job skills required for an advertising *art director*:

- creative thinker capable of idea generation
- critical thinker capable of strategic thinking
- visual thinker capable of realizing ideas in visual form
- a solid understanding of design (typography, color theory, composition, etc.)
- leadership and communication skills
- understanding of the capabilities of media channels

- in-depth knowledge of Adobe Photoshop, Illustrator, InDesign, After Effects (animation), and Muse (web)

An advertising *visual designer* is usually more like a graphic designer, working under art directors and senior designers, taking art direction from them to produce and carry out the established design for the project. Many ad agencies house design departments. To showcase the talents of their designers, the agency TBWA\Hunt\Lascaris created intricate pieces of paper art out of client briefs (figure 1-3).

FIGURE 1-3

PROMOTIONAL DESIGN: "WE SENT THEIR BRIEFS BACK"

Agency: TBWA\Hunt\Lascaris
Executive Creative Directors: Matthew Brink / Adam Livesey
Creative Directors: Sacha Traest / Mike Groenewald
Art Director: Jade Manning
Copywriter: Vincent Osmond
Design: Sacha Traest / Leigh-Anne Salonika / Katleho Mofolo / Graeme Van Jaarsveld / Ilze Venter / Jason Fieldgate
Typographer: Hazel Buchan
Photographers: Graeme Borchers / Des Ellis
Account Manager: Vanessa Maselwa
Director: Brett de Vos
Sound: Cut and Paste, Opus
Production: Craig Walker / Simone Allem / Ingrid Shellard / Gillian Humphris

"Although TBWA\Hunt\Lascaris is well established as an above-the-line agency, our clients were yet to be introduced to the wealth of talent that TBWA\Design has to offer. So, to get our clients' attention, we intercepted existing above-the-line briefs and used the physical advertising brief as our canvas. Instead of answering the brief in a traditional manner, we conceptualized various designs that captured the essence of the brands, then brought them to life using only the cardboard job bags and the briefs that were attached to them.

We created intricate pieces of paper art, transforming our client's briefs into multidimensional design pieces. We then sent our clients' briefs back to them, proving that TBWA\Design can do amazing things with their briefs. Our campaign was a huge success. The design studio received their first new brief from our client just five days later. Even more notably, new design work in the system rose by 450 percent within the first six weeks."
–TBWA\Hunt\Lascaris

different expertise, which might include visual designers, developers and other technology experts, interactive/digital designers, mobile and social designers, a marketing expert, a brand strategist, brand experience designers, and others. Depending upon the kind of project, there may be several creative leads, including perhaps a technology or user-experience lead. It is best practice to start collaborating at the ground floor, to make sure everyone is on the same page with the same marketing goals.

A *creative director* (CD) or associate creative director supervises the creative team and often makes the final creative decisions about the concept, approach, copywriting, and art direction before the work is presented to the agency's executive creative director (ECD), who sets and implements the overarching creative direction and vision for his or her accounts and teams as well as providing leadership to the agency and client.

Teams generate ideas. Once the creative team, creative director, or ECD settle on an idea, the art director is responsible for the art direction (overall visual style, and the selection of a photographer or illustrator) and the design (perhaps in conjunction with a visual designer or graphic designer). The *copywriter* is responsible for the writing (headlines, taglines, and calls to action as well as long-form website or print). When a creative team works well, the division of labor might overlap. Any good art director should be able to write headlines or calls to action, and any good copywriter should be able to think visually. Art directors might collaborate with graphic designers, brand designers, web designers, mobile designers, and more.

Besides the creative and tech team experts, advertising depends upon other professionals, including talent (actors, musicians, photographers, and illustrators), media planners, strategic planners, account and marketing managers, and programmers. Some traditional agencies collaborate with dedicated interactive/digital, mobile, or social media agencies. When dealing with branded programming content, social media films, and TV commercials, there are also commercial directors, producers, production and postproduction agencies, talent, casting directors, and location scouts, among others.

Traditionally, advertising agencies created advertising and controlled the advertising for brands. Now technology (digital devices, hardware and software, and sharing platforms) makes it possible for any of us—customers, consumers, anyone—to create advertising in ways previously available only to advertising professionals. In the past, brand agencies and the brand

According to McKinsey & Company research, a majority of what is said about a brand is not controlled by that brand. Many brand companies and agencies are enthusiastic about co-creating with people, are handing over content making to the public, and are ceding some control while trying to engage people as brand makers. Technology has shifted much of a brand's power to consumers.

THE AD AGENCY

An *advertising agency* is a company that provides creative, marketing, and other business services related to planning, creating, producing, and placing advertisements in media for clients. In the late 1980s many prominent advertising agencies merged into holding companies. Today there are several major holding companies, such as the Omnicom Group, Interpublic Group, WPP Group, Havas, Publicis Groupe, and Dentsu. Of course, there are many independent agencies throughout the world. An independent agency is a single agency privately owned and operated and not part of a conglomerate.

Ad agencies have expanded their capabilities beyond simply creating ads. Some agencies develop intellectual property. For instance, agency Anomaly's own brand of lip balm, Eos, is outselling others in the U.S. market. Agency R/GA created the R/GA Accelerator, which is "designed for startups developing connected hardware products and software services with the goal of helping them to build businesses and brands that can scale. It is a three-month, immersive, mentor-driven program."

Types of Agencies

Full-service agencies offer a broad range of business and creative services related to the advertising process, including strategic planning, creative ideation and design, production, implementation, and placement. Some full-service agencies also handle marketing communication, such as public relations, promotional design, interactive advertising, and direct marketing, and media buying, or are in partnerships with companies that provide those services. Clients choose full-service agencies because these organizations are able to handle any aspect of a client's marketing and communications needs.

Independent agencies are usually small, and they often attract clients who prefer to work directly with the principals of an agency.

Digital agencies focus on screen media. In the past, these media specialists worked with other agencies that

served as the creative leads. Now, many interactive agencies are the lead agencies for brands. Almost all ad agencies have interactive and branded content expertise. Social agencies create advertising forms for social media platforms, including developing overall social media strategies, influencer campaigns, conversation platforms, advocacy programs, community building and management, social applications, conversation response, and reputation management. Mobile and tablet agencies create strategic mobile advertising plans and create native advertising (made specifically for those media), and cross-device, spanning media channels and platforms.

Some companies and organizations prefer to produce part or all of their advertising, branding, direct marketing, and promotional design themselves, keeping their advertising *in-house*.

SOCIAL RESPONSIBILITY

Advertising and social responsibility can coexist. Certainly, public service advertising helps society and is the advertising profession's greatest contribution to the general good, one that cannot be denied or overstated. Consumer advertising can also be held to ethical standards. When clients and agency professionals are aware of what is unethical and keep to standards of fair practice and social responsibility, then we can have ethical advertising. There is no escape from social responsibility—everyone is accountable. As John Butler, creative director of Butler, Shine, Stern & Partners in Sausalito, California, reminds us: "We are given a voice, and we have to be responsible in how we use that voice."

People want to be treated respectfully and fairly. What is unethical is almost easier to identify than what is ethical. Here is an obvious list of do's:

• Treat the audience with respect—respect everyone's religion, race, gender, age, and ethnicity.

• Be truthful and transparent.

• Be responsible.

• Act like a world citizen. Do good.

• Create advertising to benefit people. (See figure 1-4, and "storydoing" in chapter 6.)

At times, we discriminate unintentionally, which is called implicit bias. Check for any kind of bias in advertising. Bias perpetuates bias and impacts how people live, find jobs and housing, and obtain medical attention. Advertising can perpetuate bias if it goes unexamined, but it can also help dispel bias. For the Ad Council, agency R/GA created a diversity and inclusion campaign, "Love Has No Labels," that "encourages
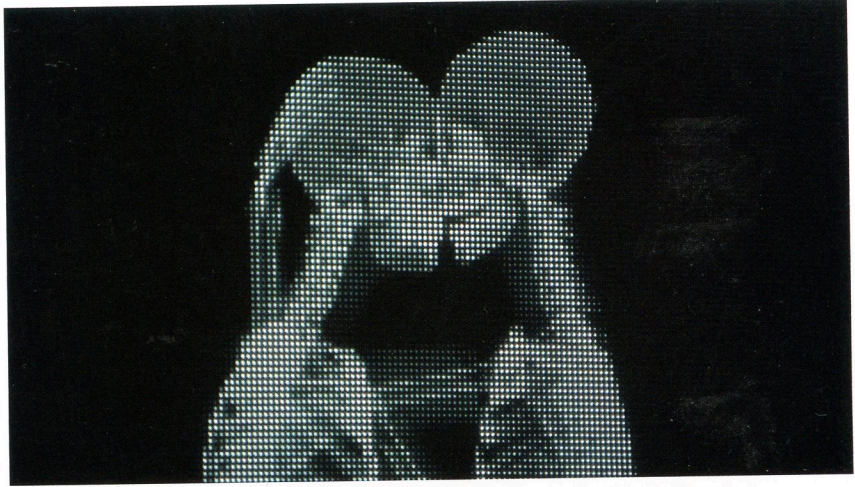
everyone to reconsider the biases that we don't even know we have." The campaign suggests people visit lovehasnolabels.com to find ways to challenge bias in themselves and others.

At an *Advertising Week* seminar, Barry Wacksman, EVP and global chief strategy officer of R/GA, discussed the origin of the campaign. He explained that Wendy Clark, president of marketing for Coca-Cola, had approached the Ad Council with the idea of having major brands come together to create a spot about love and diversity with the intention of reaching a wide audience.

On one Valentine's Day in Santa Monica, California, the Ad Council and R/GA set up a huge public X-ray screen where the audience who gathered saw images of skeletons embracing or dancing. Rather than hiring actors, R/GA asked regular pairs of people of different races, ages, genders, sexual orientations, abilities, and in different relationships (sisters, friends, lovers, etc.) to hug or dance behind the screen. A video of the event captured the audience's surprise and emotional reactions when different couples emerged from the behind the screen. The video quickly went viral and has been seen over one million times (figure 1-4).

Nick Law, global chief creative officer, R/GA, told Tim Baysinger of *AdWeek*, "An important subtext to all of this was for people to recognize their own prejudices. It's more than a metaphor; it's actually a bit of a heightened demonstration."

Beyond self-policing, ethics in advertising is also encouraged by watchdog groups that try to protect and educate consumers. Consumer advocates and consumers themselves often take the lead against unethical behavior. Government agencies also regulate advertising.

All students, novices, and professionals should be aware of criticism so that advertising can be made more ethical. It is far better to be concerned about respecting the audience and be aware of how insidious stereotyped thinking can be than to be unconscious of such matters.

FIGURE 1-4

PRINT AD FROM AN INTEGRATED CAMPAIGN: "LOVE HAS NO LABELS"
Client: Ad Council
Agency: R/GA
Production Company: Persuade Content
Editorial and Postproduction Company: Brewster Parsons

"'Love Has No Labels' is a digital-first campaign designed to promote further understanding and acceptance of all communities regardless of race, religion, gender, sexual orientation, age, ability, and more. The PSAs encourage audiences to examine and challenge their own implicit bias.

'Love Has No Labels' began to grow awareness and an online community on Facebook through social media activations by campaign partners the Coca-Cola Company, PepsiCo, P&G, Unilever, Allstate, and State Farm. The integrated campaign directs audiences to LoveHasNoLabels.com, where visitors can take a quiz to examine their own biases and find resources on how to overcome those biases.

The campaign taps into the expertise of eight leading nonprofit organizations in each of the discriminated classes. The campaign website connects visitors to partnering nonprofit organizations, including the Anti-Defamation League, the Southern Poverty Law Center, the National Women's Law Center, the Human Rights Campaign, the American Association of People with Disabilities, the American-Arab Anti-Discrimination Committee, the Muslim Advocates, and AARP, where they can sign pledges, report bullying incidents, and participate in other activities."—Ad Council, http://adcouncil.org/

drunk, perhaps you were influenced by the intervention message of the "Friends Don't Let Friends Drive Drunk" advertising campaign. The Ice Bucket Challenge, a campaign designed to raise money for research into amyotrophic lateral sclerosis (ALS), ended up raising over $115 million for the ALS Association; 67 percent of the money that was raised funded research, some of which led to the discovery of a new gene linked to ALS.

From engaging in public service to choosing goods and services, advertising calls people to action. For example, according to the Ad Council, the "Youth Reckless Driving Prevention" PSA campaign "targets young adults between the ages of 15 and 21, and encourages them to speak up when riding in a car with a reckless driver. The message is simple: 'If your friend is driving recklessly, say something.'"

CAREER COMPETENCIES AND EXPECTATIONS

Here's a list of the expected competencies for a junior art director (AD):

- Solve a visual communication problem in advertising, fully addressing the client's goal, researching and exploring possible solutions, and generating solutions.

- Generate relevant and creative transmedia ideas based on strategy. Advertising creatives must address the generation and execution of ideas for a single marketing message as well as understand how that single message works in a broader, integrated campaign. Manage complexity.

- Utilize the depth and breadth of one's education in the liberal arts and social sciences to solve problems in a global marketplace and connected world. (Working in a competitive global economy requires a broad understanding of social and cultural forces and contexts. Becoming an advertising design expert complemented by a broad knowledge base, what is called a T-shaped thinker, is critical.)

- Anticipate solutions to unstated problems rather than solving known problems.

- Construct clear communications to a target (mass or micro/special interest) audience and respond to audience contexts. Understand how to address people who vary in their psychographic and demographic profiles and cultural communities. Understand where people spend their time, anticipate their behaviors, and value their time.

rhythm), typography, and aesthetics. Understand images and construct meaningful ones.

- Art direct advertising ideas.

- Create engaging work that grabs attention and resonates. Create work that not only competes for people's views with other advertising messages but also competes with entertainment.

- Utilize current tools and technology to communicate visually.

- Be flexible, nimble, and dynamic in practice.

- Collaborate productively on interdisciplinary teams and on conventional creative teams.

- Construct verbal rationales for one's advertising solutions that address audiences/users and client goals.

- Understand ethics in practice. Be sensitive to people's cultural perspectives. Be tolerant.

- Be able to pitch your ideas, explaining your potential ad ideas to your creative director or client in order to land the assignment or move forward on your assignment.

- Work with users/viewers as co-creators.

- Understand the power of imbuing a brand or entity with social purpose.

- Utilize the value of visual social media.

- Utilize linear and nonlinear thinking appropriately in solutions.

- Be proficient in software. Understand the capabilities of all digital channels/platforms.

- Be able to take direction from a senior art director or a creative director and work toward the development and execution of creative goals for a project.

- Work well interdepartmentally with account executives, media buyers, etc.

WHAT YOU NEED TO KNOW TO BEGIN

An advertising project generally goes through six phases: Research > Strategy development > Idea generation > Art direction and copy > Production and implementation > Assessment and stewardship.

Phase 1: Research

Research the brand, cause, or entity. You need to know all you can about what you're advertising. Comprehend

how the advertising problem fits into the broader brand narrative, which usually is already set. Knowing the audience and the brand helps you find an insight that could jump-start ideas.

- Gather information about the brand, entity, product, service, or organization category.
- Identify and understand the marketing goals and objectives.
- Identify and understand the target audience.

Phase 2: Strategy Development

Understand the audience. In the 24/7 connected age, it's not about the brand, it's about the always-on consumer. What interests the audience? Where do they spend their time? What do they want? Understanding what drives people is critical to finding an insight that could jump-start an advertising idea.

Know the strategic thinking underpinning the brand. Any successful brand is based on a core brand story that defines its personality, the benefits it promises to deliver to people, and what differentiates it in the marketplace and in the mind of the consumer. Effective branding and advertising turns a product or service into a brand, into something we instantly recognize and trust.

In the end, we expect value from a product, service, or entity. We want benefits. This can be a useful feature of a product or service, such as calcium in yogurt or a faster Internet connection, or it can be an emotional benefit, an intangible asset that stimulates an emotional response in us, such as creatively expressing one's personality through a hair color brand, feeling adventurous by driving a branded vehicle, or feeling part of a community.

- The client's marketing team or the agency's account team may have set the strategy, the overall marketing plan, and goals to promote the brand or entity to a target audience and differentiate it from the competition. At times, the agency creatives are involved in determining the brand strategy.
- The creative brief will state the assignment strategy. (See a sample creative brief at the end of this chapter.)

Phase 3: Idea Generation

Generate a viable advertising idea based on the ad strategy. Any effective ad is based on a workable idea. You have to learn to generate advertising ideas that drive the design. An advertising idea, or concept, is the creative reasoning and intention underlying advertising communication. The idea must be strategic, based on the information and research set forth in the creative brief. The advertising idea drives all copy and design de-

cisions—how you visualize, design, and art direct; why you select typefaces or create images; and the reasoning behind your color palette selection. An ad idea is expressed through the synthesis of copy and art direction/design. Any advertising idea should be on-brand, grab attention, and call people to action.

The creative team finds an insight into the audience and brand and generates ideas for the specific assignments, drawing upon an understanding of contemporary culture and the marketplace, the competition, the target audience, the creative brief strategy, and the brand or entity.

Phase 4: Art Direction and Copy

Know how to art direct and visualize the idea. Art direction and design turn an idea into visual communication. Chapter 2 covers the basics of composition, while chapter 3 discusses type and image content. In order to start learning to create advertising, you need to *read chapters 1 through 5 as a group.*

In this phase, the art director determines/designs/art directs the visual look (perhaps along with other visual designers). The copywriter writes the copy, the written or verbal part of the advertising message.

Phase 5: Production and Implementation

Advertising agency experts produce the advertising and implement and distribute it on designated media channels.

Phase 6: Assessment and Stewardship

Advertising agency experts and clients assess the effectiveness of the advertising solutions. Designated creative or marketing team members also steward the advertising messages on social media channels and other channels.

SAMPLE CREATIVE BRIEF

A *creative brief* is a written document outlining an advertising project and stating the assignment strategy. It can be in the form of questions with answers or in the form of statements.

Sample Creative Brief Questions

What is our challenge?

Who is the target audience?

Demographic: Gender, income, region, age, and marital status

Lifestyle: Pattern of living that shapes how and why people choose to spend their time and money;

people's passions and interests

Media: On which media channel(s) does the target audience spend most of its time?

Consumers or customers: People who don't use the brand; people who use the brand infrequently, regularly, or heavily

What does the target audience currently believe about the brand or group?

What would we like them to believe? Why would they believe this? What is the "Reason To Believe" (RTB: why should the target audience have confidence in the advertising claim)?

Which facts or evidence will assist us in influencing the audience?

What is the key emotion that will facilitate a conversation with the audience?

What is the call to action? What do we want the audience to do after engaging with the advertising?

What is the single most important takeaway?

What are the specific requirements? Guidelines?

What is the budget?

Sample Creative Brief Issues

Position in the marketplace against the competition: What differentiating idea would both be relevant to our target audience and challenge their current thinking concerning the brand or group?

Connection: What are people saying about the brand on social channels? Which part of the consumer's mind does the brand or entity occupy? What emotional association does our target audience have with this the brand?
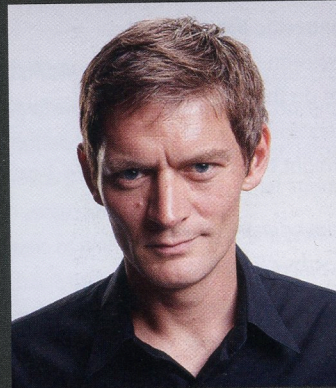
Insight: What about the audience and brand could start a conversation?

Conversation: Where does the target audience spend its time?

INTERVIEW

JUSTIN MOORE

Creative Director | Venables Bell and Partners

Justin Moore was born in East London. After graduating from Coventry University, he joined BBH London in 1999 as a junior copywriter. He spent 12 years at the agency, eventually rising to the role of creative director and partner. While there, he created campaigns for clients including British Airways, Johnnie Walker, Audi, and Levi's, winning every major creative award in advertising along the way, including Gold Lions at Cannes, Best of Show at the One Show, and Clios. Moore comes to Venables Bell and Partners from Goodby Silverstein & Partners, where he led the Cisco account.

Q: If you were to give a speed workshop in creative advertising, what points would you emphasize?
Aside from winning creative awards, moving various brand measures, or increasing sales, every ad you ever make will ultimately do either one of these two things:

It will make the world a teensy bit better.

Or it will make the world a teensy bit worse.

Just try to stay on the side of the angels. It's important.

Q: How do you draw people in? How do you enable conversations and create content people want to share?
At Goodby Silverstein & Partners we say, "Make stuff people care about." That pretty much says it all. Personally, I imagine that everyone who sees my work is smarter than me. Many of them are.

It makes me work really hard.

Q: How do you find insights into an audience to ensure relevancy?
Get friendly with a brilliant strategist and remember that people are people first, and "IT decision makers" or "pre-marriage soda drinkers" a very distant second.

Q: What are some tips on being a good brand storyteller?

You're not in competition with the competition. You're in competition with everything. Remember that you don't have an automatic right to anyone's attention. You have to earn it. So listen hard and keep your eyes wide open.

Q: Please tell us about how your creative teams function.

I think we're all still working that out. A creative team used to be an art director and copywriter sitting together in a room. It's messier now—and that's a good thing. New creatives still need great craft skills, but the skillset is much wider, and they have to be ready to collaborate widely.

Q: How do you leverage digital technologies to create closer connections between people and brands?

Digital technologies allow brands to have deeper, richer conversations with people, to surprise and delight and serve them in new ways. They've also highlighted the most basic truth about advertising: the connection between your message and your audience is only half the journey. Just as important is where—if anywhere—does it go next? Everything is social. Always was.

Q: What is the most important lesson you have learned in your career?

Love your work. Treat it like it's the most important thing in the world. But know—really know—that it isn't. Not even close.

Q: What is the best advice you've ever given or received about the creative side of advertising?

John Hegarty once told me to concentrate on making the work great, and everything else would follow. He also told me you can always, always have another idea. John usually turned out to be right.

PRINT CAMPAIGN: CISCO "INTERNET OF EVERYTHING"
Agency: Goodby Silverstein & Partners / San Francisco
Co-Chairman/Partner: Rich Silverstein
Creative Directors: Justin Moore / Jon Randazzo
Associate Creative Director/Art Director: Shane Fleming
Associate Creative Director/Copywriter: Bee Reynolds
Photographer: Todd McLellan
Executive Producer: Dan Southwick

Everything is keeping production on point.
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